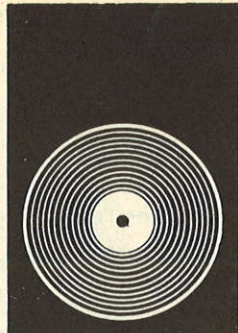


Ray Bull -
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Louis A. p. 3.
Helen Morgan p. 5



PON?

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record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS

CAL. RAMB. - EDISON (CONV.)



LOUIS ARMSTRONG AND VICTORIA SPIVEY

Photo by Jack Bradley

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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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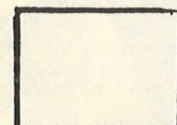
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THE LOUIS ARMSTRONG THAT I KNOW

by Victoria Spivey



He took off on 'Some Of These Days'
Man! he was blowing!

In 1929 I met the great Satchmo, 'Pops' Louis Armstrong in
New York City. He was recording exclusively for Okeh Record
Company at 11 Union Square right there on 14th Street. I had
been back a short while following the filming of King Vidor's
'Hallelujah' when Tommy Rockwell, then an executive with the
Okeh people, arranged a recording date with Louis, his band and
myself. I was an exclusive Okeh record artist, too.

That was a wonderful day for me. Anybody would feel won-
derful if they had the great Pops behind them. We cut 'Funny
Feathers and 'How Do They Do It That Way'. These 2 tunes were
written by my husband, Reuben Floyd, a great trumpeter in his
own right, who gave them to me for a wedding present. Pops and
his boys did a great job.

A few weeks after the recording date I was on my way to see
Luis Russell at the Nest Club in Harlem when I heard somebody
calling, "Hey, Hey, Baby, wait a minute." Whoever it was came
walking fast with his trumpet case in his hand. I recognized the
caller to be none other than the great Louis Armstrong. I couldn't
believe my eyes that a man that was a big as he was would ever
take time to talk with me. I remember him saying, "How you
doin' baby. That was a great number we did." Louis was always
the encouraging type. I was so happy to hear him say it. I was
a shy Texas girl, sorta' countryfied. Before I knew, Louie and
myself were entering the Nest Club together, where Luis Russell
was rehearsing. Russell had been trying to get me in the show at
the Nest.

While I was with Okeh records they would allow me to go any-
where through their studios and to attend recording sessions.

I was privileged to go through many of their records and take
any of them I wanted. This permission was given to me so I
could study other blues singers ideas that I may be able to write
more blues for myself.

One day, Tommy Rockwell told me that the great Louie was
recording tomorrow and he wanted me to be there. So I was there
and man! did my eyes pop out when Pops started recording. I
never saw anything like it. He took off on 'Some Of These Days'.
Man! he was blowing! He was at the last 6 bars and he and the
band were really laying it down. I saw or heard no mistakes when
all of a sudden Louie took his trumpet from his mouth and never
said a word. He just walked over to a window, put his leg on the

radiator and looked out over the city. I just looked at all the
boys, as good as to say, "What's wrong with that guy."

Apparently Pops did hear something that he didn't like. Well,
everybody was quiet including the recording engineers. Finally,
Pops walked back to the recording mike. He and the band took
off again on 'Some Of These Days' and when he finished little me
took a deep breath. You never heard nothing like it. I still think
that it was one of the finest recordings that he has ever made.

Well as the years passed on, whenever I was in the same city
where Louis was playing, I would get a bunch together and go to
his dances. I was a red hot Louis Armstrong fan.

In 1937 I became the personal manager and later the wife of
a most wonderful rhythm dancer, Billy Adams, who stopped the
shows wherever he went. I had heard that Louis Armstrong and
his show were rehearsing at the Apollo theatre rehearsal hall on
125th Street in New York City. I grabbed Billy and off we went
to try to get Billy in the show. I think it was the first time that I
met Louie's long-time manager, Joe Glaser. I knew that Pops
must have put in a good word for little Billy; not only because of
me, but Billy was such a mugger that Pops must have taken a liking
for the little fellow at once. Well, the next thing I know Billy and
the Armstrong show were in Boston. One day there when Billy's
turn came up for him to dance, he began to mug so with Pops,
that Pops unwaveringly said, "Why don't you go on and dance, you
cabbage head S.O.B." Well, Pops was laughing so hard that he
forgot he was right on top of the mike. Man! that Theatre became
a riot. People were lying in the aisles. Some were crying
because they had laughed so hard. That was quite a turn for Billy.
The Armstrong show hit the Big Apple's New York Paramount
Theatre when the picture Swing High, Swing Low was on the
screen. Besides Billy Adams, Armstrong's spectacular show had
Bobbie Caeton, Dorothy Mayes and Helen Morrison, Elma Turner,
Sonny Woods, Timmie Rogers, George McClennon, etc. and
everyone a star in their own right. What a show!! Next thing I
knew Billy, me, and the Armstrong show were on our way to
Chicago to the Chicago theatre. All this time he was a kind and
loving person. Always treated his acts like they were as important
as he was, and he was including me and I wasn't even in the show.
A few months later on Pops played the New Grand Terrace in
Chicago when Billy Adams was in the Terrace's show.

(continued on page 19)



The Armstrong show hit the Big Apple's New York Paramount

Ed Kirkeby's (EDISON) PART II

California Ramblers

by Woody Backensto and Perry Armagnac

REGARDING CREDITS: IN THE LAST ISSUE WE INADVERTENTLY OMITTED THE NAME OF RAY WILE. WITHOUT RAY IT WOULD HAVE BEEN NIGH IMPOSSIBLE TO PRESENT THE STATISTICAL ORDER OF THIS COMPLEX DISCOGRAPHY. AS FAR AS THE EDITORS' OPINION MR. WILE IS THE LEADING EDISON DISCOGRAPHER AND RECORD STATISTICIAN IN THE WORLD TODAY.

REGARDING THE SAMPLER RECORDS APPEARING IN PART I OF THIS DISCOGRAPHY. BOTH MR. GEORGE A. BLACKER OF CHESHIRE CONN. AND MR. BLAINE W. YOUNG OF MINOT NORTH DAKOTA HAVE VERIFIED THAT THE QUESTIONED EDISON SAMPLE RECORDS CONTAINED BRIEF EXCERPTS AND NOT ENTIRE RENDITIONS. BOTH RESEARCHERS OWN EXAMPLES OF THESE RARITIES. MR. YOUNG ACTUALLY OWNS ONE OF THE ITEMS WE LIST IN THE DISCOGRAPHY. HE COMMENTS, "IN YOUR LATEST PART I OF CALIFORNIA RAMBLERS DISCOGRAPHY YOU HAVE LISTED WITH DITTO MARKS, ARTHUR FIELDS VOCAL ON THE SAMPLE RECORD AS THIS IS MERELY AN EXCERPT OF 'LOOKING AT THE WORLD THROUGH ROSE COLORED GLASSES', IT MAY BE THAT THE RECORDED EXCERPT WAS TAKEN FROM ONE OF THOSE TAKES THAT HAD FIELD'S VOCAL ON IT, BUT THE EXCERPT CUTS OUT BEFORE HALL COMES ON WITH THE VOCAL. THE MASTER NUMBER ON THIS PARTICULAR SIDE (ETCHED WHERE THE INRUN GROOVES WOULD BE) IS 10113-A-1-5. ALL TUNES ARE ANNOUNCED, WHO PLAYS THEM, AND WHAT RECORD NUMBER THEY ARE ON, BEFORE EACH EXCERPT IS PLAYED."

(Editors' note: Great! Thank you Mr. Blacker and Mr. Young. You out-scooped the Edison files.)

All Edison (Ed) sides were issued under the name of the GOLDEN GATE ORCHESTRA unless otherwise stated. All known "takes" issued are listed after the master number. All sides recorded in New York City.

January 25, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Milton "Mickey" Bloom (tp); Tommy Dorsey (tb); Pete Pumiglio (cl); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (bjo); Herb Weil (dm).
18189-A, B, C Ed 52209 *There Ought To Be a Law Against That
18190-1A, B, C " The Grass Grows Greener ('Way Down Home)

*DUBBED ON TO CYLINDER 5486, MASTER & TAKE UNKNOWN

January 27, 1928
Ed Kirkeby (leader); Mickey Bloom, Tony Russo (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).
18198-A, B, C Ed 52206 I Ain't Got Nobody
" C Para RS 201
" LoE AL 3545
" Riv RLP 1051
" Riv RLP 12-834
18199-A, B, C Ed 52206 Third Rail
" C Para RS 201
" LoE AL 3545
" Riv RLP 1051
" Riv RLP 12-834

February 28, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Cliff Wetterau (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Herb Weil (dm).
18263 A, B, C Ed 52298 Tinker Tailor, Soldier, Sailor
18264 A, B, C rejected He Ain't Never Been To College

February 29, 1928 - THE McALPINEERS
Ed Kirkeby (leader); Fred Van Eps, Jr., Tony Russo, Cliff Wetterau (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).
18267 A, B, C Ed 52237 One More Night
18268 A, B, C Ed 52239 Persian Rug

March 31, 1928 - THE McALPINEERS
Same personnel without Tony Russo (tp).
18354-A, B, C Ed 52266 Rhapsody in Rhythm
18355-A, B, C " Red Hot

April 26, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); George Troup (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Herb Weil (dm).
18448 A, B, C Ed 52298 What's The Color of a 'Yellow' Horse?
18449 A, B, C rejected *Waitin' For Katy
* No vocal, listed as THE 7 BLUE BABIES

May 22, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Chick Condon (dm).
18523 A, B, C Ed 52323 Since She Learned To Ride a Horse
18524 A, B, C " Mamma's Grown Young - Papa's Grown Old
16473 Ed 5553

"RULE OF THUMB" FOR ALL FOLLOWING NEEDLE-CUT ISSUES

Using the example below:

The needle-cut recording was NOT dubbed from the vertical master No company file evidence has yet been found showing how the process was effected. It is our opinion that a synchronized dual cutting stylus was employed to concurrently record the masters for the vertical at 80 rpm and the needle-cut at 78 rpm, however the proverbial 'monkey wrench' has been thrown in regarding the 'takes'. Take 'B' (vertical master) and Take 'B' (needle-cut master) may be different.

July 21, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES.
Ed Kirkeby (leader) - no other personnel information.
18624-A, B, C Ed 52364 That's My Weakness Now
(N-335-A) Ed rejected " " " "
18625-A, B, C Ed 52364 Butternut
(N-336-A) Ed rejected " " " "
ON EDISON CYLINDER 5590, MASTER 16513, 'TAKE' UNKNOWN

July 24, 1928 CALIFORNIA RAMBLERS
Ed Kirkeby (leader); Fred Van Eps, Jr., Morris "Moe" Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Chauncey Gray (p); Tom Fellini (g); Jimmy (?) Mullen (tuba); Chick Condon (dm).
18629 A, B, C Ed rejected Cause I Feel Low Down - Kirkeby (vo)
(N-340-A-B) Ed rejected " " " "
18630-A, B, C Ed 52366 Dream House - Kirkeby (vo)
(N-341-A-B) Ed rejected " " " "
'DREAM HOUSE' on EDISON CYLINDER 5601, MASTER NO. 16511 'TAKE' UNKNOWN

July 25, 1928 - THE McALPINEERS
Same personnel plus Joe LaFaro (vi).
18636-A, B, C Ed 52371 *I'm On The Crest of a Wave
(N-346-A) Ed rejected " " " "
18637-A, B, C Ed 52371 #Out of The Dawn - VR
(N-347-A-B) Ed rejected " " " "
*EDISON CYLINDER 5607, MASTER 16525, 'TAKE' UNKNOWN; #ED5592, 16510, TAKE UNKNOWN

August 29, 1928 CALIFORNIA RAMBLERS
Ed Kirkeby (leader); Fred Van Eps, Jr., Moe Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Herb (?) Dwyer (reeds); Joe LaFaro (vi); Chauncey Gray (p); Tom Fellini (g); Jack Hansen (tuba); Chick Condon (dm).
18688 A, B, C Ed 52390 Vaniteaser - Kirkeby (vo)
(N-396-A-B) Ed rejected
18689 A, B, C Ed 52390 All of the time - Kirkeby (vo)
(N-397-A-B) Ed rejected " " " "

August 30, 1928 - Same personnel - THE McALPINEERS
VR probably Kirkeby
18692A, B, C Ed 52385 *Memories of France - waltz - VR
(N-400-A-B) Ed rejected " " " "
18693 A, B, C Ed 52385 #Jeannine-I Dream of Lilac Time-waltz-VR
(N-401-B) Ed rejected " " " "
18694 A, B, C Ed 52399 Cause I Feel Low Down-VR-(GOLDEN GATE ORCH)
" B LoE AL 3562 " " " " CALIFORNIA RAMBLERS
" Riv RLP 12-834 " " " "
*EDISON CYLINDER 5632, MASTER 16543, 'TAKE' UNKNOWN; #ED5606, 16524, TAKE UNKNOWN

September 14, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Tom Fellini (g); Chauncey Gray (p); Chick Condon (dm).
18725 A, B, C Ed 52405 It Goes Like This
(N-430-A-B) Ed rejected " " " "
18726 A, B, C Ed 52405 Nagasaki
(N-431-A-B) Ed rejected " " " "
'IT GOES LIKE THIS', EDISON CYLINDER 5631, MASTER 16549, 'TAKE' UNKNOWN

September 19, 1928 - CALIFORNIA RAMBLERS.
Ed Kirkeby (leader); Fred Van Eps, Jr., Moe Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Joe LaFaro (vi); Chauncey Gray (p); Tom Fellini (bjo); Jimmy (?) Mullen (tuba); Chick Condon (dm).
18739-A, B, C Ed 52411 High Up on a Hill Top - Kirkeby (vo)
(N-444-A-B) Ed rejected " " " "
18740 A, B, C rejected To Know You Is To Love You - Kirkeby (vo)
(N-445-A-B) Ed rejected " " " " " "

john mc andrew

STAR

STUDD

SHELLAC



HELEN MORGAN ON RECORDS

Although her name has become legend, her span on records was comparatively brief -- less than a decade, and her total output was about thirty sides.

To those who hear her today for the first time, the voice generally proves a disappointment; the expected pathos is there, but despite a good range, the tone is thin and some might say sometimes shallow. Nevertheless, the appeal is definitely there, and you do understand, after a few samplings, something of the intangible quality that gave Helen Morgan the brief fame she had.

Her first sides are almost an unknown quantity, a few she made apparently before the advent of SHOW BOAT, for British Brunswick. These are: JUST LIKE A BUTTERFLY/YOU REMIND ME OF A NAUGHTY SPRINGTIME CUCKOO (110), POSSIBLY/LAZY WEATHER (113) and NOTHING BUT/WANTING YOU (122). Of these, only the first is the type the singer became identified with, and its backing was the unlikeliest thing Helen ever committed to wax -- a comedy song by Leslie Sarony of "I Lift Up My Finger and Go Tweet, Tweet" fame. On it, and on POSSIBLY she is accompanied by LESLIE HUTCHINSON, who was on the verge of becoming one of England's most popular night club pianist-singers, and his records throughout the thirties and the early forties are almost legion. Incidentally, "Wanting You" is not the Romberg opus from "New Moon." Perhaps there were more Morgan BrE., but if so they have escaped my notice.

In a matter of a few more months came SHOW BOAT and glory. Helen Morgan's Victor record of BILL/CAN'T HELP LOVIN' DAT MAN is in my opinion the best she ever was to make. The recording was extraordinarily advanced for its time and the accompaniment, probably by a NAT SHILKRET group, was superb. Her voice had a freshness, strength and warmth that almost none of her other sides reveal. Although it was a 10-in. record, BILL had both verses and both choruses included, all of which are essential to achieve the full meaning of the song which, when done today, is often dismissed with a single chorus and no verse, or at most, one verse and chorus, which is utterly inexcusable for a song of this stature. The same holds true of CAN'T HELP LOVIN' DAT MAN.

Unfortunately, the original cast recording was not yet a fact on records, except in a few isolated operatic cases, and her two hit songs from SHOW BOAT were all Victor put out by Helen Morgan at that time. Within the next few years there were two or three spasmodic singles such as MEAN TO ME/WHO CARES WHAT YOU HAVE BEEN, WHAT WOULDN'T I DO FOR THAT MAN, from the excellent film, APPLAUSE starring Helen, coupled with MORE THAN YOU KNOW, the wonderful VINCENT YOU MANS hit from GREAT DAY. This was in 1929, and later in the year Helen appeared in the Hammerstein-Kern SWEET ADELIN which was brimful of enchanting Kern melodies, only two, alas, of which Helen was permitted to record: WHY WAS I BORN/DON'T EVER LEAVE ME.

In 1930 came THREE'S A CROWD with the melodious Dietz-Schwartz SOMETHING TO REMEMBER YOU BY and Johnny Green's immortal BODY AND SOUL, both of which were ideal vehicles for the torch singer on Vi 22532.

In 1932 Brunswick did a daring and unprecedented thing in deciding to issue a 12-inch album of SHOW BOAT, which had just begun a successful Broadway revival, utilizing the two principal singers from the revisal and bulwarked by other recording names. This milestone on records was, to the best of my knowledge, the first popular 'original cast' album although HELEN MORGAN was actually the only original cast member on it, PAUL ROBESON having taken over for the original JULES BLEDSOE. Anyhow, the superlative album consisted of four 12-inch records, eight sides consisting of OVERTURE/OL' MAN RIVER (PAUL ROBESON), BILL/CAN'T HELP LOVIN' DAT MAN (HELEN MORGAN), MAKE BELIEVE/YOU ARE LOVE (JAMES MELTON and COUNTESS OLGA ALBANI, and YOU ARE LOVE (JAMES MELTON)/FINALE. Unfortunately, this omitted some minor but equally rousing melodies from the magnificent Kern score, but it was a giant step in the right direction and more understandable for 1932 than it is now when just as many cuts are made, but now they not only omit minor songs but the verses and second choruses from the main themes, giving the whole a shabby, Readers Digest format.

Helen sings her two songs well, but in the five years between her original Victor recording and the Brunswick one, her voice had thinned out and taken on a slight harshness that made the results far less effective than the first record. An interesting factor about the BRUNSWICK versions of the Morgan vehicles is that there are piano interpolations from time to time by no less than the noted composer, LOUIS ALTER. The entire package was lovingly coordinated by VICTOR YOUNG and his expert Orchestra and chorus and the results far surpassed what might have been expected with the then inferior Brunswick recording.



HELEN MORGAN and her voice were by the mid-thirties both on the down-grade. She appeared in a few musicals and again essayed an occasional dramatic role. She continued on the BRUNSWICK label after a brief return to VICTOR to record two songs from the film she starred in, FRANKIE AND JOHNNY, doing the title song and one other that VICTOR YOUNG had written for her to sing, GIVE ME A HEART TO SING TO, a trifling little thing not to be compared to YOUNG'S better compositions.

The singer's final efforts on wax were for BRUNSWICK and included THE LITTLE THINGS YOU USED TO DO, I WAS TAKEN BY STORM, WHEN HE COMES HOME TO ME, SAND IN MY SHOES, I SEE TWO LOVERS, WINTER OVER NIGHT and two charming pieces from an unsuccessful but appealing film, Marie Galante, SONG OF A DREAMER and IT'S HOME, both by JAY GORNEY, of BROTHER, CAN YOU SPARE A DIME fame, who had also done Helen's song from "APPLAUSE" for her: WHAT WOULDN'T I DO FOR THAT MAN.

And that, sparsely enough, concludes the record career of a noteworthy artist whose best qualities more often than not were not captured on disc.



AJAX (cont.): We continue listing the Ajax catalog begun in issue 44. See issues 44 and 45 for listings for Aj 17001 thru 17032 and discussion of the label and its producer, the Compo Company.

- 17033 - Humoresque () (596-Montreal, 12/15/22) - Benjamin Scherzer, Violin, Acc. by Andre Courtemanche, Piano.
B Souvenir () (597-Montreal, 12/15/22)-Same. This coupling also on Apex 547)
- 17034 - Details unknown.
- 17035 - I Need Thee Every Hour () (481-Montreal, 10/5/22) - Ruthven McDonald, Acc. Brass Quartet. Rest For the Weary () (480-Montreal, 10/5/22) Same
- 17036 A Haunted House Blues (J. C. Johnson) (31567) - Helen Gross and The Choo Choo Jazzers.
B Eavesdropper's Blues (J. C. Johnson) (31565) - Same
- 17037 A Hard Luck Blues (Grice) (31564) - Helen Gross and The Choo Choo Jazzers.
B He's Never Gonna Throw Me Down (Brooks) (31565) Same.
(Note: mx. 31564 on Pe 12146 & Pat 032067 as by Clementine Smith)
- 17038 A Snuggle Up a Bit (Napolean-Signorelli) sic (n-105038) - The Choo Choo Jazzers. (Actually Original Memphis Five from Pe 14224 & Pat 036043)
B That Teasin' Squeezin' Man of Mine (Signorelli - Napolcan-Dowell) sic (n-105039) - Same. (Again, actually OM5 from Pe 14224 & Pat 036043)
- 17039 Details unknown.
- 17040 A I'm Every Man's Mama (Ricketts-Grainger) (31574)- Hazel Meyers and Her Sawin' Trio.
B You Better Build Love's Fire (Or Your Sweet Mama's Gone) (Brooks) (31575) - Hazel Meyers. (no acc. mentioned-Actually piano and banjo acc.)
- 17041 - Details unknown.
- 17042 - I Wanna Jazz Some More (Delaney) (31587) - Helen Gross and The Choo Choo Jazzers. Better Give Your Sweetie What She Needs (Creamer-Wooding) (31585) - Same.
- 17043 - Details unknown.
- 17044 A Melodious Melodies, Part 1 () (1148-Montreal, Fall 1923) - Smiling Billy Russell, Ukulele and Harmonica. (Also on Apex 633)
B Melodious Melodies, Part 2 () (1147-Montreal, Fall 1923) - Same. (Also on Apex 633)

- 17045 A Page Your Puppies (Simon-Berg) (1452-Montreal, June 6, 1924) - Millard Thomas & His Chicago Novelty Orch.
B Lazy Drag (-) (1460-Montreal, June 10, 1924)-Same.
- 17046 A Sorrowful Blues (Smith-Johns) (31611) - Helen Gross and The Choo Choo Jazzers.
B Rocking Chair Blues (Smith-Johns) (31609) - Same.
- 17047 - War Horse Mama (Miller) (31597) - Hazel Meyers and The Choo Choo Jazzers.
Cold Weather Papa (Miller) (31599) - Same.
- 17048 A Hateful Blues (John Perry) (31602) - Hazel Meyers and The Choo Choo Jazzers.
B Frankie Blues (John Perry) (31603) - Same. (Note: "John Perry" is Perry Bradford)
- 17049 A What'll I Do (Berlin) (31613) - Helen Gross and The Choo Choo Jazzers.
B I Can't Get The One I Want (Rose-Ruby-Handman) (31607) - Rosa Henderson and The Choo Choo Jazzers.
- 17050 A Strange Man (Reed) (31590) - Helen Gross and The Choo Choo Jazzers.
B Foolish Woman's Blues (Miller) (31588) - Same. (Note: mx. 31590 on Pe 12146 & Pat 032067 as by Clementine Smith)
- 17051 A Ghost Walkin' Blues (Spencer Williams) (31594) - Helen Gross and The Choo Choo Jazzers.
B My Man Ain't Yo' Man (Lester Steele) (31596) - Same.
- 17052 A Black Star Lines (Dowell-Williams) (1511-Montreal, July 3, 1924) - Millard Thomas and His Chicago Novelty Orch.
B Mose (Goslow-Sherman-Mitchell) (1508-Montreal, July 3, 1924) - Same.
- 17053 A Twee Twa Twa (Blues) (Fowler-Smith) (1524 - Montreal, July 10, 1924) - Millard Thomas and His Chicago Novelty Orch.
B Hard Luck Blues (Thomas - "Babe" Grice) (1522 - Montreal, July 10, 1924) - Same.
- 17054 A You'll Never Have No Luck By Quittin' Me (Spikes-Porter-Spikes) (31630) - Hazel Meyers and The Choo Choo Jazzers. (All spelling sic)
B Lonesome For That Man of Mine (Miley) (31631) - Same.
- 17055 A Strut Yo' Puddy (Williams) (31636) - Rosa Henderson and The Choo Choo Jazzers.
B Somebody's Doing What You Wouldn't Do (Jackson) (31637) - Same.
- 17056 Worryin' Blues () (1530-Montreal, July 31, 1924) - Millard G. Thomas and His Chicago Novelty Orch.
Papa Will Be Gone () (1532-Montreal, July 31, 1924) - Same

We will continue in the next column with Ajax 17057. Missing masters, composer credits, identity of "A" and "B" sides, alternate takes, etc. are requested and details of any of those which we have listed as "Details unknown" are most urgently needed! Anyone having such information is asked to send it to us!

Label of the Month: Here's a real novelty of the early twenties. A triangular label, probably the only one of its kind. The label is Pan; it is green, white and gold. The background is green with the label name, maker's name and a triangular border in white. The titling is in gold. Only three Pan issues are known

(continued on page 19)

ARHOOIE MARCHES ON

Samuel Charters

ALEX MOORE - Arhoolie F1008

Whistling Alex Moore's Blues, Pretty Woman With A Sack Dress On, Rubber Tired Hack, You Say I Am A Bad Feller, From North Dallas To The East Side, Miss No-Good Weed, Black Eyed Peas and Hog Jowls, Boogie in the Barrel, Going Back to Froggy Bottom, July Boogie, West Exas Woman, Frisky Gal.

JOE TURNER, with Pete Johnson's Orchestra - Arhoolie R2004

Wine-O-Baby Boogie, B&O Blues, Rocket Boogie "88" (Pt. 1 & 2) Old Piney Brown's Gone, Baby, Won't You Marry Me, Skid Row Boogie, Christmas Date Boogie, Radar Blues, Tell Me Pretty Baby, Trouble Blues, Half Tight Boogie.

LOWELL FULSON - Arhoolie R2003

Western Union Blues, Lazy Woman Blues, River Blues (Pt. 1 & 2), I Walked All Night, Midnight and Day, Three O'Clock Blues, The Blues Is Killing Me, Did You Ever Feel Lucky, I'm Wild About You, Blues With A Feeling, Why Can't You Cry For Me, There Is A Time For Everything, Lowell Jumps One.

One of the most promising of the small labels of the last two or three years was the Arhoolie Label of Chris Strachwitz, in Berkeley, California, and he has continued to produce records which are interesting not only musically, but from the standpoint of production and design. He has extended his interests, however, from the field recording of blues and folk artists, and his newest releases include not only material which he has recorded in Texas with Alex Moore (and in another new release, with Lightning Hopkins) but also masters which he has purchased from other sources. Both the Lowell Fulson and the Joe Turner releases are taken from material on the old Swing Time label, which was active in Los Angeles in the late 1940's.

Alex Moore is known to collectors from his earlier releases on the Columbia and Decca race lists. He recorded for the Columbia 14000 series in Dallas in May and June of 1929, and one of the titles on his album for Arhoolie is the "West Texas Woman", a title he first used on his first release for Columbia, Co 14496-D. His later recordings of "Whistling Alex Moore's Blues" became his trademark, and he still plays it with all his old enthusiasm and ear piercing whistle. His voice has lost some of its authority, but there is still considerable energy in his playing. The music is in the Texas boogie-blues tradition, and Alex Moore is still one of its strong proponents.

Of the two releases from the Swing Time material the Lowell Fulson is much closer to the more earthy blues that have been the Arhoolie trademark. For ten of the fourteen tracks the accompaniment is by two guitars, Lowell and his brother Martin, and there is a sensitive feeling in both the singing and the instrumental solos. This is the young Lowell Fulson whose records sold widely and had a marked influence on many of the younger singers who have now become popular. He is another of the many Texas singers, and there are marked similarities between many of his songs and the blues of Lightning Hopkins. Both of them worked as accompanists for Texas Alexander, and this, as well as their growing up in the same part of the country, probably explains it. His voice lacks the variety of Lightnings, and the rhythm guitar of his brother Martin is unimaginative, but there is considerable feeling in many of the better numbers, like "Western Union Blues" or "I Walked All Night." One of the numbers with larger groups, "Why Can't You Cry For Me", includes the fine alto of Earl Brown.

The Joe Turner-Pete Johnson numbers come from the period of "jive" and rather thin rhythm and blues, and there is an almost condescending feeling to some of Turner's derivative material. The band, which includes both the young Art and Addison Farmer, is limited to conventional rhythmic figures, and even Johnson has little opportunity to stretch out as a soloist. There is, however, considerable energy in the performances, and someone looking for some background music for a late '40's styled party would find this release entirely satisfactory. There is certainly the feeling of the period in Turner's shouted vocals and the band's noisy response.

BLUES IN REVIEW

by Barry Hansen

HOWLIN' WOLF - Chess LP 1469

Shake for me; The red rooster; You'll be mine (U-11377); Who's been talking (8528); Wang-dang-doodle; Little baby (U-10913); Spoonful (10265); Going down slow (U-11380); Down in the bottom (U-10917); Back door man; Howlin' for my baby; Tell me (8529).

The Wolf's second Chess album is, like his first, composed of material earlier issued on Chess singles. This set brings the account up to date with material recorded from 1957 up to late 1961 or early 1962. These recordings are in general more polished less rough and spontaneous than his earlier ones; chants like SMOKE STACK LIGHTNING have given way to the carefully wrought (but often highly idiomatic) compositions of Willie Dixon. But the peerless physical and emotional power of his singing and playing remains, and it is most in evidence on those tracks which give the Wolf room to belt out a song in the old country way with his fine bottleneck guitar; especially successful are the slow blues, RED ROOSTER, and the riproaring DOWN IN THE BOTTOM. Several of the other more sophisticated tunes get comparatively lackluster performances, but there is an exception in SPOONFUL, in which the Wolf proves himself fully equal to a fairly subtle song; performances like this should give him a legitimate claim to being called a major jazz singer. He sings St. Louis Jimmy's classic GOIN' DOWN SLOW beautifully, but has somehow been induced to include a couple of frightful spoken interludes. The Wolf, as usual, is uneven, but nobody alive can top his best efforts, of which there are several on this LP.

FRANK FROST - Phillips 3578

P 421 CRAWLBACK (Frost)

P 423 JELLY ROLL KING (Frost) - 1

(Vocal (-1) with harmonica, el. guitars and drums).

Sam Phillips, the most imaginative and successful of all the Southern "record men", is back in the blues business again after a long absence, and he has a real winner in this new disc by Frank Frost. Frost's singing style is a bit like Lightnin' Slim's, but with a more natural emotional ring to it instead of the mask of self-pity that shows through "po' Lightnin's" recent work. On JELLY ROLL KING Frost does a very moving job on a kind of eulogy for a fabulous "Cobra Joe"; the lyrics are a good deal less trite than is usual these days, and any suggestion of maudlinity is dispelled by the brisk tempo. The band's bright sound carries over to the idiomatic instrumental on the overside. A fine record well worth fighting the present 45 rpm distribution methods to obtain. (Incidentally, the full name of the label is "Sam C. Phillips International Corp." of Memphis, not to be confused with the international Philips label whose US operation is based in Chicago).

MUDDY WATERS Chess 1765

10293 TIGER IN YOUR TANK (W. Dixon)

10295 MEANEST WOMAN (M. Morganfield - 1)

Vocal with harmonica - (-1 only), el. g., piano, bass & drums

Muddy, quite erratic on records lately, has a winner for a change with this coupling. On these two sides he is at his best, singing intensely but never lapsing into bathos, doing good material without gimmicks. His studio disc of TIGER is a vast improvement over his clumsy Newport Festival performance (LP 1449). Here Muddy's singing is solid and virile, backed by some spectacularly vivid guitar and an irrepressible drummer for a much more cohesive sound than the band had at Newport. MEANEST WOMAN is definitely a "B" side, but Muddy does this routine blues with enough sincerity and gusto to make a very worthwhile piece of it.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

CHICAGO AND ALL THOSE BANDS

During the past year it has seemed that every time I learn the personnel of a Chicago orchestra for Inquiring Reader, he asks for two more.

The game is not an unpleasant one, but it is time consuming. Sometimes a dozen phone calls or an interview will solve the question; but more often it is necessary to spend a couple of hours at the Union office or the library. My days are becoming too short - from now on I depend solely on the winds and the forces of gravity to turn up such information. So if I don't write a reply, wait for the wind to change and the R.R. staff to dig out from under the sheaf already in their hands.

In the early 30's Chicago radio studios had as regulars the jazzmen: Whitey Berquist, Bill Krenz and Bill Moss, pianists (Moss now a disc jockey); trumpeters Herb Carlin and Ralph Martiere; guitar Allen R uss; drummers Bobby Christian and Roy Knapp; trombonist Johnny Carsella; and reedman Joe Manganq. Trumpeter Don Lindley who died from lung cancer in the Evanston Hospital on March 7, 1961 was both a pianist and hornman, although among discophiles he is known exclusively as a sensational horn. In later years his arranging and composing came to the fore. One of the bands he directed on Chicago TV consisted of strings, reed and rhythm. Lindley started in Chicago radio with Goldkette on WGN in February, 1930 in a band which had the soloists Larry Gomar, xylophone, Al Nilsson, piano and Bill Herring, trombone.

The Paul Ash band on the stage of the Oriental Theater in the late 20's had a fairly stable personnel. On Friday, April 27, 1928 the band consisted of Art Layfield, drummer, contractor and manager; Harry Hoffman, Koby Sirinski and Harry Struble, violins, (Struble was librarian); Maurice Feiler and Howard Grantham, cellists; Phil Wing and Matt Hayes, saxes (Wing did some arranging); John Valentine and "Judd" John Linn (Ray's father) trumpets; Mike Durso and Roscoe Lantz, trombones; Julian Davidson, banjo; Hank Winston; piano; and Pierre Olker, tuba.

The Russo-Fiorito band broadcast thru WIBO from the bandstand at the Aragon Ballroom on July 21, 1926 with Russo, violin and Fiorito on piano, Frank Papile, accordion; Carroll Martin and Roy Maxon, trombones; Geo. "Jug" Jorberg and Fred Hulmes, trumpet; Dick Johnson, Clayton Naset and Dom Mangano (Joe's brother) reeds; Jack Wuerl, sax, banjo, violin; Mark Fisher, banjo and entertainer; Ralph Walker, tuba; and Charles Puchta, drums. It was probably only a few weeks or months earlier that Nick Lucas had been playing banjo and Victor Young, violin with this band; and shortly prior Roy Maxon replaced Al Mathews on trombone. The latter personnel was probably the one which opened the Aragon. The band moved down to the Aragon from a long term at the Edgewater Beach Hotel where Frank Quartell had been their trumpeter. Succeeding bands into the Aragon were the local Al Morrie - or was it Morey? - (Maurie Alschwang) and then Wayne King bands. This became King's home office for the next 5 or 6 years.

From the dates of records issued it can ultimately be deduced whether these are the personnels on the many records made by the aforementioned Chicago dance bands.

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WHITEY KAUFMAN
and his Victor recording orchestra

bands of yesterday

Help us identify the personnel

Photo Research

PHOTO NO. 4 (IN THIS SERIES)
WHITEY KAUFMAN ORCHESTRA (ca. 1927)
Is that RED NICHOLS seated on the extreme left??
IDENTIFICATION STILL NEEDED FOR BAND PHOTOS
APPEARING IN LAST ISSUE, No. 47 (See Page 12)
PHOTO NO. 1 HUSK O'HARE BAND ca. 1929
PHOTO NO. 2 BOB ZIEGEL'S ORCH. ca. 1928
PHOTO NO. 3 THE RADIOLIANS ca. 1925

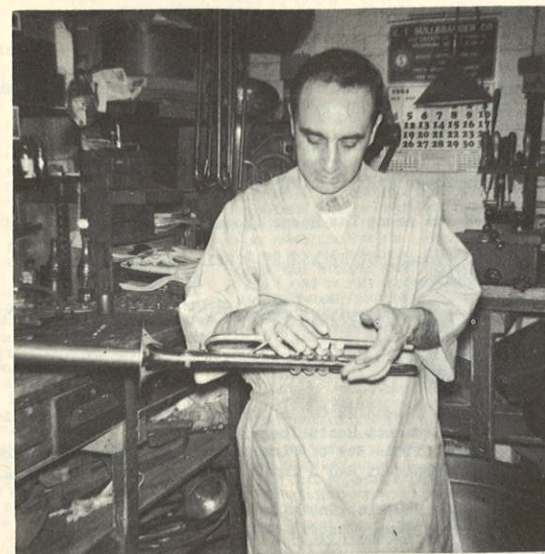
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A musical instrument as you well know is a delicate thing and it doesn't take much to mar its beauty or put it out of commission. Dropping it or banging it is all it takes to put a dent into it or even worse bend a key or a valve, which will then of course render it useless. For example, take a saxophone, clarinet or a trumpet of which the professional model will run a musician anywhere from \$150 to \$300 depending on what model he purchases and where he buys it. Naturally being a fair sized investment, he will give it the best care possible especially if he depends on music for a living be it daily or just weekends. But as careful as he tries to be, accidents do happen and he finds that he must bring his instrument to a repairman. When this happens, it is of the utmost important that the work be done by a competent repairman of both experience and reputation. This also applies true when the instrument becomes "old and tired" and it needs a new lacquer job or new pads or springs. Again the importance of a good repairman cannot be ignored, which brings me to the subject of Knobby. The old saying "Experience is the best teacher" certainly holds true for this guy because Knobby has almost twenty years of repairing behind him and he can boast of having some of the best names in jazz among his customers. The name Knobby was given to him as a kid by his friends on the East Side of Manhattan where he was born, because everytime his father took him for a haircut, he would always instruct the barber to cut it close to the top of the head, hence the name. His real name is Armando Langford, which he later changed to Armand K. Langford but to his many customers, his many friends and even to his wife, he's known as Knobby. Music was always a part of Knobby's life, and while in high school, he played trumpet in the school dance band. At the age of 17 he began to learn the instrument repair business under Domenick Callicho and was with him seven years. He later worked with various other music companies specializing in repairing band instruments. After gathering the experience and knowledge he needed to carry on, he opened his own shop in Henry Adlers' Music Shop at 136 West 46th St. around 1952. Since he was already well known from working in other repair shops, it didn't take long for Knobby to acquire a clientele of customers many of whom already knew him from previous business dealings, and who in turn passed the word around to other musicians. Today finds Knobby well entrenched in the instrument repair business with a fine reputation for doing excellent work. His long list of customers include Bobby Hackett (who himself told me Knobby does all my repair work) Hal Singer, Bobby Sherwood, Lamar Wright, Wingy Mannone, Clyde McCoy, Sharkey Bonano and has also worked on the horns of Dizzy Gillespie, Charlie Shavers, Wild Bill Davison and the Lombardo brothers. Knobby also does repair work for

the U.S. Army bands and the Board of Education. I met Knobby about two years ago and we have been steadfast friends ever since. Those who know him will tell you of his wittiness, his love for telling jokes, his singing while he works and the good heart that he has. He's a good cat, and as long as you have repairmen like Knobby, musicians will always have good horns to blow.

MIKE ZACCAGNINO

"WHERE ARE THEY?"

by Frank Kelly

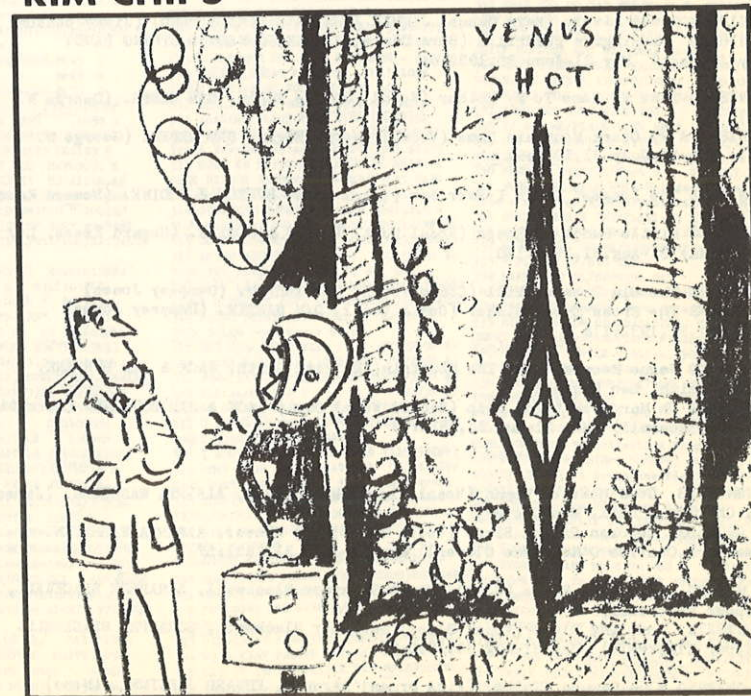
If you've wondered what happened to PHIL BAKER-- the accordionist who once teamed with a fiddler named BEN BERNIE, did GOBS on vodvil, waxed records and got rich M.C. ing the old \$64. Question chain radio show, etc., is a successful businessman in Copenhagen, Denmark where he is wed to a Danish lass. LEE KONITZ, who played fine solo alto sax with CLAUDE THORNHILL, Stan Kenton, Jerry Wald, etc. has been teaching sax in 'Frisco-- and for the Summer is playing with Nince Guaraldi's Jazz combo at the Trident Club -- which is owned by the Kingston Trio--at Sausalito, Calif. Fran Rehak, ex-of Woody Herman - Urbie Green & Bobby Byrne -- the 40s loader comprises the Tram teams on the Perry Como TV shows. Rehak also appears on CBS radio jazz shows from the NYC studios. JIMMY WALLINGTON, Eddie Cantor's old side kick announcer years ago -- who later settled in H'wood, now is back in NYC's NBC studios speling news, weather & commercials.

BILL LAWRENCE, who used to be a featured singer on the old Arthur Godfrey broadcasts currently sings in the Chicago area. When not playing Banjo at the N.Y. Gaslite Club--Karl Kress plays Guitar on the Tonite TV show. Sometimes ALLAN REUSS-- the old Goodman Guitarist plays that show--also Ed Safranski-- the old Kenton, Barnet, Goodman, Miff Mole bass player--HYMIE SCHERTZER--ex Goodman lead alto--Jimmy Maxwell--ex-Goodman Trumpeter- Clark Terry, & others play with SKITCH HENDERSON's TONITE Show over NBC TV. JACK EAGLE & FRANK MANN, who blew Tpt. with BOYD RAEBURN, JOSE CURBELLO, etc. nowadays have a comedy team that plays the NYC Copa, etc.

JOE RHOADES, bass with the Garber-Davis ork. writes radio TV Jingles for the NYC adv. agencies.

"TWEET" HOGAN, who had a popular broadcasting band from Chicago's best spots - nowadays is a booker, and talent promoter in the Windy City.

RIM CHIPS



"Would you mind if I spent a few hours
record hunting before I come back?"

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